ARTISTIC ILLUSTRATION MEANS IN THE KHOREZM "GOROGLI" SERIES OF EPISTLES

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Abstract. This article discusses the traditions of Khorezm epic poetry, the role of the "Gorogli" series in the art of Khorezm epic poetry, the artistic features of the Khorezm variants of the epic, the use of such expressive means as simile, adjective, antithesis, hyperbole, litotes in the Khorezm "Gorogli" series of epic poems based on excerpts from the epic.

The study of folklore samples, which are a mirror of the people's spirituality, in particular, folk epics, which embody its multi-layered epic thinking, is one of the important factors in educating the future generation. Epics objectify human feelings through certain images. We can get from them such human experiences as heroic struggle for the interests of the country, true love, friendship of individuals and entire peoples, glorification of feelings of selflessness for the sake of the motherland and the people. Collecting, recording, publishing, studying, and researching folklore works, which are the rich cultural heritage of our people, without damaging their originality, has been one of the urgent issues of folklore studies from the past to the present. In particular, a number of our scientists, such as Hodi Zarifov, Tora Mirzayev, Omonulla Madayev, Malik Murodov, Muhammad Nosir Saidov, Safarboy Ruzimboyev, Shomirza Turdimov, San'at Sariyev, Nasiba Sabirova, have carried out scientific work on the study of the specific features of Khorezm epics. In the scientific works of Professor Safarboy Ruzimboyev, the Kazakh, Karakalpak, and Azerbaijani versions of the epic were studied in comparison, and in the scientific research works of San'at Sariyev, oral, handwritten, and lithographed copies of the epics were studied. As in written literature, in folk oral creativity, the expressiveness, expressiveness, and emotional power of a work of art are closely related to its linguistic features. The plot and

composition of each work, as a whole, its form, are described through language. Consequently, the epic views, traditional views, traditional formulas, and stereotypes (fixed expressions) in the Khorezm variants of the "Gorughli" series of epic poems have been formed over the centuries on the basis of the language of the Oghuz tribes.

Among the figurative means of expression in the variants of epic poems, epithets and similes are closely related to traditionalism. This is because these artistic elements are stereotyped (fixed expressions) in nature and are used in the same way in all Uzbek epic poems. Epithets are mainly used to express the beauty of the beloved:

Where are the hands of the tarxin,
Where are the delicate waists like flowers,
Where are the sweet and fresh languages,
Obi zilalum, are you there.[3;256]

The Khorezm variant of the epic, in its unique forms of the local folk language - the Oguz dialect, has further enhanced the expressiveness and expressiveness of the means of expression. The expressiveness and expressiveness of the means of expression have further enhanced the expressiveness and expressiveness of the means of expression under the influence of dialectisms specific to the Oguz dialect. This feature was especially clearly manifested in the narration of events through the art of saj', adjectives, and personification in poetic verses: *"The narcissus blossomed and scattered, fluttering in all directions, flirting with lust, showing off its beauty, and making winter days summer. Now Handonbek came to the commander's house often, winning the heart of his daughter, and killing her with one arrow, and under the pretext of a trip, he became a buyer for a girl, and girded his loins, and gathered his heart, and asked about the passing and passing, and before Goroglu returned, he went to Chamlibel, thinking, and spent his days thinking." [3;323]*

The "Gorughli" epics use a number of stylistic means of depiction typical of written literature, which help to figuratively express the ideas put forward in the epic, create characters and scenes, and clearly depict the state of the characters in a particular situation and their specific characteristics. One of these is simile. The character, feelings, and experiences of each hero are revealed through similes and take a firm place in the listener's imagination. Similes are used in both verse and prose in the epic. For example, the situation of Khunkhorshah, who invaded Chamlibel with an army of forty thousand to defeat Goroglu, on the battlefield is likened to: ... *after this battle, he became a lost puppy, not knowing his owner. [3;186]*

The rendering in the poem:

Today I ride on my back

the Semurg's three-headed Girot,
He is a fairy, Kohi Qof,
Girot is above the clouds [3;261]

Avazkhan, who is on his way to Kofi Qoh to bring back the lost Yunus's feather, asks Girot to fly like Semurg to his destination as soon as possible.

The expressive power of the epic is also effectively enhanced by the **antitheses** given on the basis of opposite meanings:

The work of lovers is hard,
The work of the mother is conversation,
The Hijri is many and few,
We talk with a smile.[3;298]

One of the artistic means of written literature that serves to exaggerate images in order to increase the impact of events is **hyperbole**, which is effectively used in epics: *Gorugli cut a sheep placed in front of him into four pieces, and after four bites, he finished it, when he lifted the pot and poured it over twice, there was no trace of the soup, and he finished the eight quarters that had solidified. The beauty of the light became slightly brighter.[3;246]*

Especially in depicting battle scenes, hyperbole is used in a rich way. For example, there are exaggerations in his ability to single-handedly defeat an entire army, and in his actions in battle.

In the epics of "Gorughli" we find wonderful examples of **litotes** as a means of imagery. This phenomenon, which is an exaggerated diminutive, increased the emotional power of the epic: …the old woman said, *"Ho Dalikhiramon, my daughter, your hundred-dollar real song is not even enough for the money you threw at my nose when you were in a bad mood."[3;74]*

The epic also contains **rhetorical questions** mixed with lyrical emotions:

I swear to you, Chamlibel Khan,
Is your child my child?
I have been smoking the stain of Hijran for two years,
Is your child my child? [3;254]

Also, mainly in the poetic part of the epics, we can see many poetic lines in the spirit of advice that encourage people to be brave, not to bow down to cowards, to be kind and caring to people in need, and to be honest and pure-hearted: For example, in his speech to the young grandson of Jigholibek, expressed in a poetic way in the spirit of upbringing, he wants his offspring to have human qualities such as courage, tolerance, and generosity:

My only child, my wise friend,

Do not abandon your country,
Do not be a coward who is not yours.
Do not give me your secrets, my dear,
Do not beg me, do not beg me,
Never borrow from a coward,
Do not be a swindler.
Jigalibek is a scoundrel,
A guest is a scoundrel,
If you fight, fight with the brave,
Do not be a pursuer of the fugitive [3;48]

Indeed, the upbringing given by his grandfather did not go in vain. The epic hero relied on his grandfather's teachings without it, they become brave Goroglu.

The word layer in the Khorezm “Goroglu” epics has a complex nature. The language and means of expression of the epics are the masterpieces of the work and talent of many folk poets, the masterpieces of thought that have been honed over the centuries.

While oral creativity has had a fruitful influence on written literature over the centuries, folk creativity itself has not been left without the influence of written literature. This influence is visible in the relationship between folk poetry and aruz. The aruz poetic system was used more in Khorezm epics than in epics spread in other regions of our republic. According to Professor Safarboy Rozimboyev, scribes who were familiar with written literature included some of their own mukhammas and ghazals in the process of compiling the epic.

Also, literate poets - Bakhshis - introduced poetic forms of classical literature into the epic. Each poetic fragment in Khorezm epics is performed to a specially named melody. This tradition also requires the presence of poems in aruz meter in the epic. Classical poetic forms such as muhammas, murabba', and ghazal are found in the epic version. In the epic poem “Avaz Uylangan”, the song of the fairy Hopnishon expressing her feelings to Goroglu is in the form of a poem:

I have been over fourteen years old, my beloved, my song,
I would not see, I would not burn, my sultan,
You have sold me the trade of love, my sultan, my neck,
I would not see, I would not burn, my sultan, I you,
We would not burn in longing, my sultan, I you.[3;10]

The poetic verses sung by Abdullah Qalandar, who was filled with joy by Jigalibek's hospitality, are presented in the form of a ghazal, which clearly shows the influence of written literature typical of Khorezm epics:

I will learn from the Almighty God, who has transformed eighteen

Thousand worlds into people with his light, and who educates [3;11]

The poetic and prose narrative, which is considered a model for epics, is the form of expression of the epic. This form of narrative alternates according to the nature of the plot description, increasing the level of emotional impact on the listener. The dominance of the poetic part over the prose part is one of the important typical features of almost all epics. This feature is especially clearly reflected in the epics of the "Gorughli" series. Although the prose part in the "Gorughli" epics is smaller in volume than the poetic part, it is one of the main factors determining the artistry in the description of events, the description of their development, and the creation of the characters of the heroes, and is of equal importance to the poetic parts in creating the imagery, emotionality, imagery, and expressiveness of the epic.

Folk epics, which embody the spiritual worldview, customs and traditions of our people, dreams and hopes, heroism, patriotism, loyalty to the homeland, love, and human ideals, are distinguished by their own unique aspects in terms of artistic style and poetic language.

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